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THE LADAKHI PRE-BUDDHIST MARRIAGE RITUAL.

(Translation and Notes.)

BY A. H. FRANCKE, LADAKH.

121 539 585 Some time ago I published in *Mémoires de la Société Finno-ougrienne*, Helsingfors, some translations in German of folktales and of extracts from a Tibetan MS. relating to the **Kêsar-Myths of Western Tibet**. The publication of the **Marriage Songs of the Ladâkhis** now undertaken is another step in the same direction. My object in these publications is to present means to the scientific world for unveiling the hitherto hidden treasures of the **Pre-Buddhist Religion of Tibet**. I was fortunate indeed to get hold of these wedding songs, just before they had vanished altogether. In Central and Upper Ladakh only mere reminiscences, are left of them, although the gorgeous dress of the **Nyopas** and the scene before the house are still in vogue. In Lower Ladakh the songs have been preserved much better, but a large portion of them have ceased to be intelligible to the people. Thus whilst the first nine of the songs I collected were, certain passages excepted, generally understood by the ordinary man, the latter half of the collection consists more or less of a succession of unintelligible sounds. The reason may be, that the wedding ritual proved too hard a trial on the patience of the party and was cut short in many cases.

126 The method of reading has been as follows. All the songs were dictated slowly by the leader of the **Nyopas** to the village Munshi of **Khalatse, Yeshes Rig 'adzin**, who wrote them down according to the actual sound. This copy proved to be very useful as far as Yeshes Rig 'adzin himself had understood the words. For disentangling the more obscure passages, however, the assistance of the mission schoolmaster of **Leh, Shamuel aByorldan**, and of other Ladâkhis, possessed of common sense, had to be requisitioned. In this way, the first half of the collection has become fairly intelligible, whilst the latter half is still full of obscure passages.

585 539 821 000 It is necessary for the proper comprehension of these songs to direct the attention of the readers to the fact that **the four points of the compass** play a rather important *rôle* in the wedding songs, as well as in other Pre-Buddhist literature (*vide Ladakhi Songs* No. XV.). This

[19] See Sprenger, II. 482. The Jewish dietary law appeared to Muhammed likewise in the light of a chastisement for frowardness. Abstemiousness from so many articles of food as are tabooed by the Jewish law naturally appeared strange to a people whose supply was rather scanty, and did not despise fallen camels. This latter custom was abrogated by Muhammed in *Qor.* vi. 146, who also did away with several old usages connected with the eating of certain animals (see vi. 143 to 147). He further forbade the eating of animals over which, when being slaughtered, the name of Allâh had not been mentioned (vi. 118 to 121). Nöldeke, p. 119, regards this verse as misplaced. "As to the Jews," Muhammed adds (v. 147), "we have forbidden them to eat everything that has a solid hoof, and of oxen and sheep did we prohibit them to eat the fat, save what the backs of both do bear, or the inwards of what is mixed with bone" (*cf. S.* xvi. 119). Muhammed reveals here a close intimacy with details of the Code, which he could not have gained from his own knowledge of the *Pentateuch* alone. I therefore regard all these passages as Medinian. [FOOTNOTE DOES NOT PERTAIN TO THIS ARTICLE.--ANALYST]

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585 539 821 is very natural, for as has been pointed out in the paper on the Kêsar-Myths, the Pre-Buddhist Religion must have been a system of sun and nature worship. Now it is the sun, who creates the four points of the compass. All of them are different manifestations of the sun and hence the importance attached to them in a physiological religion. This fact suggests a solution to the difficult problem of explaining the ancient mystic emblem of the Bon Religion, **yungdrung** 卐. This emblem was in my view invented to represent the sun as the creator of East, South, West and North, the little mark at the end of each line indicating the inclination of the sun to proceed from one point to the other.

104 821 [773] It is not an easy matter to give a satisfactory explanation of the word *yungdrung*, but I dare to offer one, in favor of which there is at least some probability. In the Kêsar-Myths an old name of the sun, **bya Khyung dkrung nyima**, occurs. This means literally 'the bird *Khyung*, the disc, the sun.' In course of time the name **Khyung dkrung** may have degenerated to become *yyungdrung*, especially at a time when the idea of the emblem had ceased to be generally understood. Laws of sound cannot be of much avail here, because we are dealing with a proper noun. A few suggestions, however, might be made in favor of this derivation:— (1) a word *yyung* is absolutely non-existing and cannot be found in any dictionary; (2) there exist a few cases of *k* being dropped when preceding *y*, thus *kyang* = *yang*, *kyi* = *yi*, *kyin* = *yin*; (3) there is only a very slight, hardly perceptible, difference in the pronunciation of *dkrung* and *drung*. Of course, this explanation of the emblem rests on the theory, that it is always the same sun, which appears in the East every morning, and is in opposition to the theory shown in Song No. I. B. 7, *post*, p. 135. However, the study of other physiological religions has proved plainly that the most contradictory theories may dwell in them side by side.

While on the point of derivation; in regard to the change from *khyung* to *yyung*, it may be compared also to the following corresponding words in Jäschke's *Tibetan Dictionary*: *khyabpa-yabpa*, both 'cover' in Ladakhi; *'akhyarba-yarba*, both 'go astray;' *'akhyampa-yamyom*, both 'be unsteady;' *akhyigspa*, 'to fetter;' *yyigspa*, 'to be hindered;' *'akhyurba*, 'to be separated;' *yurba* or *yurma*, 'pull out' (weeds, *etc.*); *'akhyompa*, 'to wave;' *yompa*, 'be swinging,' swing The *y* of *yyung* and *yyigspa* is a silent prefixed letter and is often omitted in writing.

In the figures *a* and *b* below is shown the *yyungdrung* in both positions: the natural and the reversed. The Rev. A. W. Heyde of Ghûm tells me that the *yyungdrung* as a monogram is said to be composed of the two syllables 卍 *su* and 卐 *ti*, *suti* = *svasti*.

a

b

779 821 797 177 According to Waddell, *Lamaism in Tibet*, both the established Buddhist church and the adherents to the Bon Religion have a *yyungdrung* of their own, the one under *a* being the emblem of Lamaism, that under *b* of the Bon Religion. It is most natural that *a* alone should correspond to the actual course of the sun, for it is probably the older one. Indian Buddhist missionaries may have fought in vain against the use of the symbol, and finally agreed to introduce it into their own system by regarding it as a monogram, containing the three syllables *su asti* in Indian characters. Afterwards in opposition to Buddhism and at a time when the leading ideas of the once physiological religion had vanished, Bon priests made the emblem turn the other way; just as the custom of circumambulation was altered by the Bonpas from right to left.

[See source No 10 in Tibet File AJ1 -- A-3/1956]

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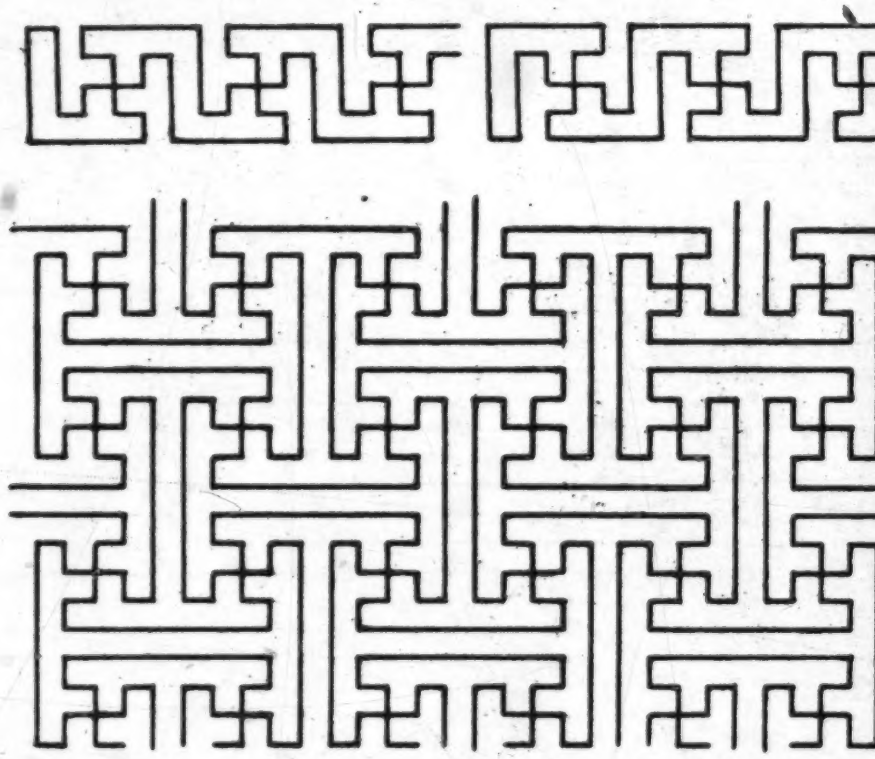
In the drawings below showing the *yyundrung* as an ornament in Native houses in Khalatse, Lower Ladakh, it will be seen turned both ways.



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However all this may really be, on the whole I feel obliged to say, that my explanation of the *yyungdrung* must not be taken for more than a mere guess at its interpretation from a Tibetan point of view. I have no means in this remote land of collating these speculations with the mass of literature on the *swastika*.

The *yyungdrung* is thought to be of great importance at the wedding ceremony, and both bride and bridegroom have to sit on carpets showing the emblem. It is indeed in universal use in this connection, for in a copy of the wedding songs, which I received a few days ago from Phyang the *yyungdrung* is used for punctuation instead of the full stop.

Song No. I.[1]

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bagma btangsams nyopas sgola btangsosni gin'i[2] dpeche yin.

This is the book of the songs, which are sung at the door by the Nyopas, when the bride is given.

[1] The orthography of the songs has been brought into accordance with that of Ladakhi letter writing. In all doubtful cases, however, the spelling of the first MS. will be given.

[2] *A* elongée is indicated by an apostrophe.

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om bkrashispar gyurcig, bkrashis bdeblags dang ldanpar gyurcig.

nangmas btang 'adug.

Om, may you be blessed! May the blessing come unto you speedily!

The people of the house say:

A.

I. A. 1. duba sngonmo de
stengdu rgyugpa ci'i don.

2. duba sngonmo de
bardu rgyugpa ci'i don.

3. duba sngonmo de
'ogtu rgyugpa ci'i don.

4. duba sngonmo de
sharla rgyugpa ci'i don.

5. duba sngonmo de
lhoru rgyugpa ci'i don.

6. duba sngonmo de
byangdu rgyugpa ci'i don.

7. duba sngonmo de
nubtu rgyugpa ci'i don.

8. duba sngonmo de
mkhardu rgyugpa ci'i don.

9. duba sngonmo de
yulla rgyugpa ci'i don.

10. duba sngonmo de
grongdu rgyugpa ci'i don.

I. A. 1. That blue smoke,
Rising upwards, what does it mean?

2. The blue smoke,
Hanging over the ground, what does it mean?

3. The blue smoke,
Falling to the ground, what does it mean?

4. The blue smoke,
Spreading towards East, what does it mean?

5. The blue smoke,
Spreading towards South, what does it mean?

6. The blue smoke,
Spreading towards North, what does it mean?

7. The blue smoke,
Spreading towards West, what does it mean?

8. The blue smoke,
Rising to the castle, what does it mean?

9. The blue smoke,
Spreading over the country, what does it mean?

10. The blue smoke,
Spreading over the village, what does it mean?

B.

I. B. phyimas landu.

1. duba sngonmo de
stengdu rgyugpa de
lhai dbangpo rgya bzhinla rgolba
ma zhus sam

bsangshug phulba'i don.

2. duba sngonmo de
bardu rgyugpa de
btsan ama skyabs bdunla rgolba
ma zhus sam

bsang shug phulba'i don.

I. B. People outside [the *Nyopas*] answer:

1. The blue smoke
Rises upwards,
I think, that the Lord of Heaven,
dBangpo rgyabzhin's anger
may not be provoked,
It is an offering to him.

2. The blue smoke,
Is hanging over the earth,
I think, that the Earth-Mother,
skyebsbdun's anger may not
be provoked,
It is an offering to her.

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3. duba sngonma de
'ogtu rgyugpa de
klurgyal kogpola rgolba ma zhus sam

beang shug phulba'i don.

3. The blue smoke
Is falling to the ground,
I think, that the Water-King, lCogpo's anger may not be provoked,
It is an offering to him.

4. duba sngonmo de
shardu rgyugpa de
shar rdorje sems dp'ala rgolba ma zhus sam

beang shug phulba'i don.

4. The blue smoke
Is spreading towards East,
I think, that the eastern rDorje sems dp'a's anger may not be provoked,
It is an offering to him.

5. duba sngonmo de
lhoru rgyugpa de
lho rinchen byung ldanla rgolba ma zhus sam

beang shug phulba'i don.

5. The blue smoke
Is spreading towards South,
I think, that the southern Rinchen byungldan's anger may not be provoked,
It is an offering to him.

6. duba sngonmo de
byangdu rgyugpa de
byang donyod grubpala rgolb ma zhus sam

beang shug phulba'i don.

6. The blue smoke
Is spreading towards North,
I think, that the northern Donyodgrubpa's anger may not be provoked,
It is an offering to him.

7. duba sngonmo de
nubtu rgyugpa de
nub snangba mth'ayasla rgolba ma zhus sam

beang shug phulba'i don.

7. The blue smoke
Is spreading towards West,
I think, that the western sNangba mthaya's anger may not be provoked,
It is an offering to him.

8. duba sngonmo de
mkhardu rgyugpa de
rtselha snyanpola rgolba ma zhus sam
beang shug phulba'i don.

8. The blue smoke
Is rising to the castle,
I think, that rTselha snyanpo's anger may not be provoked,
It is an offering to him.

9. duba sngonmo de
yulla rgyugpa de
yulthsa snyanpola rgolba ma zhus sam
beang shug phulba'i don.

9. The blue smoke
Is spreading over the country,
I think, that Yulthsa snyanpo's anger may not be provoked,
It is an offering to him.

10. duba sngonmo de
grongla rgyugpa de

phalba snyanpola rgolba ma zhus sam
beang shug phulba'i don.

10. The blue smoke
Is spreading over the peasants' [houses],
I think, that Phalba snyanpo's anger may not be provoked,
It is an offering to him.

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Notes on the Tibetan Text.

Nyopa, buyer, because the bride was bought in ancient times. The salutation in classical language *Om škreshiṗar, etc.*, is exchanged after each strophe, but will not be repeated in these pages.

I. A. In all verses *ci'i don* means literally : it is the meaning of what? II. B. As regards the meaning of names and general position of the heads of the Pre-Buddhist cosmology, see my paper on the Késar-Myth in *Mémoires de la Société Finno-ougrienne*, 1900, No. XV. The syllable *sem* I was first inclined to translate by 'or,' but people told me, that they understood it to mean 'think,' in favour of which might be pointed to the people's response: Well thought, you mighty friends. In v. 4, 5, 6, and 7 the gods, who govern the four directions, are mentioned.

They are the properly Tibetan *lhkapálas*. In Lamaism three of them have become *Dhyánibuddhas*, whilst *rDorje sems dp'a* has become their president. That their relationship to the four points of the globe has not yet quite been lost in Lamaism, is shown by the *Padmathangig*, see Grünwedel, *Mythologie des Buddhismus*, pp. 98, 99.

The names in literal translation mean: — 4. 'The thunderbolt with the courageous soul.' 5. 'The producer of great price.' 6. 'Fulfiller of the aim, he has.' 7. 'Eternal light.' With the exception of 6, all the names point plainly to the different manifestations of the sun. 7 in particular goes back to the idea, that the West is the receptacle of all the suns, which have been born up to the present day. This idea is too natural a one to have been imported from Persia. Instead of *ma shus* the original rendering was probably *ma shu*, the imperative being used for the optative. 8. *rTselha*, god of the summit. 9. *Yulthis*, village idol. 10. *Phalha*, god of the fathers, *i. e.*, family.

Notes on the English Translation.

It might be well to say a few words about the scene, which forms the background of the songs. The Nyopas (*i. e.*, friends of the bridegroom, who were sent to buy the bride) come on horseback and clad in gorgeous dress (*vide* Plate) before the house of the bride and ask for entrance. This is refused to them unless they are able to answer certain questions. All the people of the house are armed with sticks and the *Nyopas* are beaten unmercifully as soon as they fail to prove their respectable origin by answering the questions satisfactorily. The people of the house light a fire of the wood of the pencil cedar and concerning the smoke of this the first questions are asked.

After the questions regarding the principal deities have been settled, in 8, 9, and 10 the local deities come in. Though in ancient times idols do not seem to have had a place in the Bon Religion, we can see how the idea gradually crept in. As we know from the Késar-Myths, the Iha's or gods used to visit the earth frequently. High hills became known as places of the gods' descent, and to honour them properly, white altars were erected. By and by these altars or Ihatho's were considered as being the dwelling places of certain *lha's* and at last the idea was developed, that wherever a *lhatho* was erected, a *lha* would soon take his seat. So we have a *lha* on the hill (near the castle) in 8, and the family (father) *lha* in 10. In 9 the word *thas* might point to a rough idol, compare Jäschke's *Dict. thasthsa*. All of them have the epithet *snyanpo* = well sounding.

Song No. II.

A.

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II. A. legs bsams dbangi nyebo.
nangmas.

1. phuru yar ɣsigs 'ang
gangs chu dkarpo de
su dang ganggi chang.

II. A. Well thought, you mighty friends.
People of the house say:

1. Look over there to the upper valley!
That white glacier water,
What and whose beer is it?

† [Cf. pp. 133-135, category IIc — ANALYST]

* [Cf. pp. 136a and 136b, category IIc — ANALYST]

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2. ɣyasla yar ɣsigs 'ang
ɣy'a chu khral khrol de

su dang ganggi chang.

3. mdoru yar ɣsigs 'ang
ɣtsang chab sngonmo de
su dang ganggi chang.

4. ɣyonla yar ɣsigs 'ang
chumig kyal kyil de
su dang ganggi chang.

5. sbrulmgo ma chabrkyan nangda

ɣang dkar naskyi chang
su dang ganggi chang.

2. Look over there to the right!
That foaming water among the stones.
What and whose beer is it!

3. Look over there below!
That blue river water,
What and whose beer is it?

4. Look over there to the left!
Those wells here and there,
What and whose beer are they?

5. And in this large jar with the snake's head
The beer [made] of white barley,
What and whose beer is this?

B.

Nyopas landu.

II. B. 1. phuru yar ɣsigs 'ang

gangs chu dkarpo de
dar sing ɣsoba'i chang.

2. ɣyasla yar ɣsigs 'ang
ɣy'a chu khral khrol de

shaphran ɣsoba'i chang.

3. mdoru yar ɣsigs 'ang
ɣtsang chab sngonmo de
nyaphran ɣsoba'i chang.

4. ɣyonla yar ɣsigs 'ang
chumig kyal kyil de
ma shing ɣsoba'i chang.

5. sbrulmgo ma chab rkyanla

ɣang dkar naskyi khuba de
ɣyo 'am spun bdungyi chang.

The *Nyopas* answer:

II. B. 1. Look over there to the upper valley!
That white glacier water
Is the beer, nourishing the ice-lion.

2. Look over there to the right!
That foaming water among the stones
Is the beer, nourishing the young deer.

3. Look over there below!
That blue river water
Is the beer, nourishing the little fishes.

4. Look over there to the left!
Those wells here and there
Are the beer, nourishing the mother-fields.

5. And in this large jar with the snake's head,
The fluid [made] of white barley
Is the beer of the *Nyopas* or the seven brethren.

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A. 2. *ɣyasha*, this word is used here, so people tell me, for water with stones, not for stagnant water, *khrulkhrol*, noisy. 4. *kyal-kyil* scattered about. 5. *ma*, mother, used for everything large, here the large jar.

B. 4. *ma shing*, motherfield, a very fertile field. Instead of *kyalkyil-parpur* is also used in the same sense.

A. 5. The mouth of the jar is formed like a snake's head. B. 1. The ice-lion with the blue locks [or mane] was originally the glacier itself, later on it developed into a fabulous being, which was thought to live there. 5. The number of the *Nyopas* ought to be seven.

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Song No. III.

A.

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III. A. snyan ysanpar mdzodcig.

1. dgung dang dbyibskyi mjalthsul de
   su dang ganggis byas.
2. shar dang nubkyi mjalthsul de
   su dang ganggis byas.
3. lho dang byanggi mjalthsul de
   su dang ganggis byas.
4. steng dang 'oggi mjalthsul de
   su dang ganggis byas.
5. phu dang mdoyi mjalthsul de
   su dang ganggis byas.
6. mkhar dang yulgyi mjalthsul de
   su dang ganggis byas.
7. yshis dang ynaskyi mjalthsul de
   su dang ganggis byas.
8. phyi dang nanggi mjalthsul de
   su dang ganggis byas.

III. A. Now listen with your ears!

1. The existence of the high heaven and of the forms [plants, animals],
   By whom and how was it created?
2. The existence of East and West,
   By whom and how was it created?
3. The existence of South and North,
   By whom and how was it created?
4. The existence of height and depth,
   By whom and how was it created?
5. The existence of an upper and a lower valley,
   By whom and how was it created?
6. The existence of castle and village,
   By whom and how was it created?
7. The existence of hearth and home,
   By whom and how was it created?
8. The fact, that some people are outside and some inside,
   By whom and how was it created?

B.

phyimas landu.

III. B. 1. dgung dang dbyibskyi mjalthsul de
   nyi zla ynyiskyis byas.
2. shar dang nubkyi mjalthsul de
   khri ydugs nyimas byas.
3. lho dang byanggi mjalthsul de
   zla mthsan dkarpos byas.

The Nyopas answer:

III. B. 1. The existence of the high heaven and of the forms
   Was created by sun and moon.
2. The existence of East and West
   Was created by the sun, the umbrella of the throne.
3. The existence of South and North
   Was created by the Moon, the whitener of the night.

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4. steng dang 'oggi mjaltheul de
sbang char zilbas byas.

5. pha dang mdoyi mjaltheul de
skyesor[3] rlungpos byas.

6. mkhar dang yulgyi mjaltheul de
rgyal dang blongyis byas.

7. yzhis dang ynaskyi mjaltheul de
yoyendrung rnamskyis byas.

8. phyi dang nanggi mjaltheul de
nyo'km spun bdangyis byas.

4. The existence of height and depth
Was created by the dewy soaking rain.

5. The existence of an upper and a lower valley
Was created by *skyesor*, the wind.

6. The existence of castle and village
Was created by the king and the ministers.

7. The existence of hearth and home
Was created by you, our friends.

8. The fact, that some people are outside and some inside,
Was created by the *Nyopas*, the seven brethren.

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In the original *mjalthas* is given instead of *mjaltheul*, which is unintelligible. See more examples for elision of *l* at the end of a syllable in my *Ladákhi Grammar*, laws of sound 4. *dbyibs* is a word, not so easily understood, two kinds of *dbyibs* are mentioned in XIII., they are *nammkha*, sky, heaven, and *chos*, religion. B. 5. *skyesor*, name of the wind god. May be either *skyesor*, the reborn one, see Késar-Myth, or *skyebsor*, producer of coolness.

A. 8. This question refers to the scene created by the arrival of the *Nyopas*. B. 2. The sun is often called an umbrella on account of his circular shape. 3. Though the moon as representative of the night can be made to account for the North, it is difficult to see her relation to the South.

B. 4. Perhaps on account of the fact, that clouds show great varieties of altitude. 5. A strong draught is felt in every valley.

Song No. IV.

A.

byonrabs yin.

This is about the origin [of the *Nyopas*].

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IV. A. 1. 'adir byon rnams shargyi glingnas yongstsana
shar phyogs rgyalpo suzhig bzhugs
bran dang 'akhor yyog cila dkar
dbyibs dang chalugs cinda 'adra.

IV. A. 1. When you came here from the eastern country,
Who was king there in the East?
Why may we call his subjects and servants white?
What is their shape and custom like?

2. lhoyi phyogsnas yongstsana
lho phyogs rgyalpo su zhig bzhugs
bran dang 'akhor yyog cila dkar
dbyibs dang chalugs cinda 'adra.

2. When you came here from the southern country,
Who was king there in the South?
Why may we call his subjects and servants white?
What is their shape and custom like?

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[3] Having been questioned meanwhile by Regierungsrat Dr. E. Schlagintweit about the equation *Kesar* = *skyesor*, I wish to state the following facts: This equation was not worked out by myself, but received ready made from the natives, who explain the name in this way. According to a letter from Rev. Fr. Peter, Kyelang, the popular pronunciation of the same name is *Kyesor* in Lahoul. In a collection of popular songs which I received from Phyang three days ago, the king's name is invariably spelled *Kyesor*. In Leh ordinary people pronounce the name *Kesar*, but educated people, who know the myths from the epos, pronounce it *Gesar*. All the changes from *Kyesor* to *Gesar* can be accounted for, see my *Ladákhi Grammar*, Introduction, *Kyirma* = *girma*.

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3. kyed rnams nubkyi glingnas yongstsana
nubphyogs rgyalpo su zhig bahugs
bran dang 'akhor yyog cila dkar

dbyibs dang chalugs cinda 'adra.

4. kyed rnams byanggi glingnas yongstsana
byangphyogs rgyalpo su zhig bahugs
bran dang 'akhor yyog cila dkar

dbyibs dang chalugs cinda 'adra.

3. When you came here from the Western country,
Who was king there in the West?
Why may we call his subjects and servants white?
What is their shape and custom like?

4. When you came here from the northern country,
Who was king there in the North?
Why may we call his subjects and servants white?
What is their shape and custom like?

B.

phinnas landu.

IV. B. 1. ngacag nyebo rnams sharyyi glingnas yongstsana
sharphyogs rgyalpo yul 'akhor srung

bran dang 'akhor yyug chosla dkar

dbyibs dang chalugs bdelegs 'adug
sharna 'khri ydogs nyima mchis

skad cig 'adrina dela dris.

2. nga nyebo lhoyi glingnas yongstsana

lho phyogs rgyalpo 'nphags skyed bahugs
bran dang 'akhor yyog chosla dkar

dbyibs dang chalugs bdelegs 'adug
lhona 'abru sna 'adsommo dg'a

skad cig 'adrina dela dris.

3. nga nyebo nubkhyi glingnas yongstsana
nub phyogs rgyalpo spyan mig bzang bahugs
bran dang 'akhor yyog chosla dkar

dyibs dang chalugs bdelegs 'adug
nubna sman sna 'adsommo 'adug

skad cig 'adrina dela dris.

The Nyopas answer:

IV. B. 1. When we came here from the eastern country,
Yul 'akhor srung was king there in the East.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.
In the East there dwells the sun, the umbrella of the throne,
If you want to hear some news, ask him!

2. When we came here from the southern country,
'aPhagskyed was king there in the South.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.
In the South they enjoy all kinds of grain,
If you wish to hear some news, ask that!

3. When we came here from the western country,
sPyanmig bzang was king there in the West.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.
In the West there are all kinds of medicines.
If you wish to hear some news, ask them!

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4. ngacag nyebo rnams byanggi glingnas byongstsana
byang phyogs rgyalpo 'aphags skyed bzhugs
bran dang 'akhor yyog chosla dkar

dbyibs dang chalugs bdelegs 'adug
byangns thoos sna 'adzommo 'adug
skad cig 'adrina dela dris.

4. When we came here from the northern country,
'aPhagsakyed was king there in the North.
For the sake of their religion we may call his subjects and servants white.
Their shape and custom are good.

In the North there are all kinds of dyes,
If you wish to hear some news, ask them.

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Notes. 1/4

A. 1, *etc.* *cis da*, ought to be spelt according to the views of Ladakhis *ci sda*, *sda* (or perhaps *'sda*) meaning 'about.' The names of the kings mean B. 1. protector of the country. 2 and 4. the high-born one. 3. good eye. Very likely the original name of 4 had been lost and that of 2 was inserted instead. Each verse may also have a seventh concluding line: *ngacag nyebo rnamsla skadcha bshadrgyu med*, we friends do not know any news; *'adzommo* = *'adzompo*, plentiful. Instead of *bdeleys* the original has *bdelags*.

Notes. 1/4

A. 1, *etc.* White is the colour of the lha's and of all good things. B. As regards the products of the different countries, they are mentioned in about the same manner in *Ladakhi Songs* No. XV. Harvest festival at Skyurbuchan. They are perhaps more of a practical than of a mythological interest.

The three names, given in this song, do not seem to be of Tibetan origin. They are probably the Tibetan names of the Indian *lôkapâlas*. Though there can be no doubt as to the pre-buddhist origin of this song as a whole, the names of the kings may be later Lamaist interpolations. I am rather inclined to believe, that an ancient version of this song had the names of those kings, who actually reigned in the respective regions many years ago. In this connection it may be added, that in Song No. X., where the four points of the compass come in again, actual geographical kingdoms, for instance China and India, are mentioned. Regarding the names, given in IV., compare Grünwedel, *Mythologie des Buddhismus*, p. 181; *spyanmig bsang*, instead of *mig mi bsang*, is probably a corruption, as it does not correspond to the Indian *virûpâksha*.

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Song No. V.

A.

berrabs yin.
phyimas.
V. A. 1. shing stagpa skyerpa shagpa yaun
2. de yaum shing dang ma rdungshig

This is about the sticks.
The Nyopas say:—
V. A. 1. The birch, the alp-willow and the cedar,
2. With sticks of these three kinds of wood do not beat us!

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1/4 [Cf pp 139 and 149 category 116 -- Analyst]

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3.	de ysum shing dang rdungserna	3. If you beat us with these three kinds of wood,
4.	mgoyi ldem 'achagna ldem 'achag stong dang len	4. Breaking our helmets, you must return them a thousandfold,
5.	luskyi phe raina pheral stong dang len	5. Hurting our body, we shall return it a thousandfold,
6.	snyangyi yyu 'achagna yyu 'achag stong dang len	6. Breaking our earrings, you must return them a thousandfold,
7.	'oggi aga 'achagna aga 'achag stong dang len.	7. Breaking our saddles, you must return them a thousandfold!
	legs bsama dbanggi nyebo.	Well thought, you mighty friends!

B.

nangmas landu

People of the house say:—

V. B. 1.	bdaggi lagta yodpai shing yyu lcang ldempa 'adi	V. B. 1. This elastic stick of the turquoise willow, which is in my hand,
2.	'akhrungsa rgyagar yuldu 'akhrungs	2. Arose in India, its birth-place.
3.	thsarna bodyul dbussu thsar	3. It grew in dBus in Tibet, its growing place.
4.	lcagstod serpo yserla yod	4. Its flexible yellow upper half looks like gold.
5.	rtsemo sngonmo yyala byas	5. Its blue tip was made of turquoise.
6.	lhayi dbangpo rgya bshinnas	6. By the king of the gods, rGya bshin,
7.	lcags rgyabpai bk'a khrol cig	7. [There was issued] an order to beat [with it].
8.	'adila bk'alung yang dagpa zhig yuang zerna	8. If you ask, what holy prophecy he gave regarding it,
9.	nyi zlai bushig 'abrangs	9. 'A son of sun and moon may follow [you]!
10.	zla skar mdundu mchis	10. The moon and the stars may be before [you]!
11.	don ngan phugsu 'akhrugs	11. Bad speech ought to be blamed.
12.	phu ngan duba che	12. If [the fire] is badly blown, there is much smoke.
13.	mgron ngan ringdu mchis	13. A bad guest be far away!'
14.	rinchen dbyugpas char cig phob	14. Now let go down a rain [of blows] with the costly sticks.
15.	nam bs'a rincangyi ldurcig phob.	15. Beat them on their costly dress!

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Notes. [1]

A. 4. *Idem*, said to be the golden hat of the Nyopas, is called *Idem* either on account of its stiff shape or because of its being an emblem (allegory) of the sun. As will have been noticed in the preceding songs, the Nyopas have to play the part of the sun god. 5. *phe* = *phye*, perf. tense, of *'abyedpa*, to open, thus 'if you beat an opening of the body, "a wound,' the verb being used as a noun.

B. 3. *thsevas*, finishing place, when applied to men, it is the country, where maturity is attained. 4. *ysevle yod*, it belongs to gold. 5. *yyula byas*, it was made [turned] into turquoise. 9. *'abvangs* = *'abvongs*, imperative tense. 10. instead of *mdundu* the original has *dondu*, instead of *mchis* it has *ches* and *che*; the same must be said of *mchis* in B. 13. *nambu'e* Ladakhi for *nubu'u*. *Idur* perhaps the same as *Idur Idur* in Jäschke's *Dictionary*.

Notes. [1]

Because at the end of each verse in IV. the Nyopas failed to give a satisfactory account of the four countries, this is taken as a sufficient cause to beat them. For their defence they recite V. A., VI. A., and VII. A., and find fault with the sticks. On the other hand the bride's party praise their sticks as having been approved of by the king of heaven V. B., a king of the earth VI. B., and the king of the underworld [waters] in VII. B.

B. 9 and 10 is said to refer to the procession of the wedding party.

Song No. VI.

A.

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—

phyimas.

VI. A. 1. shing grama glangma lcangma yoam

2. de yoam shing dang ma rdung-shig

3. de yoam shing dang rdung nama

4. mgoyi ldem 'achagna ldem 'achag stong dang len

5. luskyi phe ralna pheral stong dang len

6. snyangyi yyu 'achagna yyu 'achag stong dang len

7. 'oggi aga 'achagna aga 'achag stong dang len.

legs bsams dbanggi nyebo.

The Nyopas say:—

VI. A. 1. The furze, the hill willow and the house willow,

2. With sticks of these three kinds of wood do not beat us!

3. If you beat us with these three kinds of wood.

4. Breaking our helmets, you must return them a thousandfold,

5. Hurting our body, we shall return it a thousandfold,

6. Breaking our earrings, you must return them a thousandfold!

7. Breaking our saddles, you must return them a thousandfold!

Well thought, you mighty friends!

B.

nangmas landu

VI. B. 1. bdaggi lagtu yodpai shing yyu lcang sngonpoi

2. skyedpa sngonpo yyula byas

3. lo 'adab 'adzamgling mi yul khyab

People of the house answer:—

VI. B. 1. Of this green stick of the turquoise willow, which is in my hand,

2. The blue middle was made of turquoise.

3. The leaves of the tree cover all 'aDsamgling the country of men.

[1] [It is not indexed, category 116 -- Analyst]

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4. rje mahdag rgyalpo lahinnas
5. longs rgyabyai bk'a khrol cig.
6. 'adiis bk'alung yang dagpa zhig yuang nyan
7. rgyalpoi bu zhig 'khrungs
8. zlaskar mdunda mchis
9. dou ngan phagpas 'akhrugs
10. phu ngan-dahs che
11. mgron ngan ringdu mchis
12. rinchen dbyagpas char cig phob
13. nam ba's rinsangyi ldar cig phob.

Notes. ½

4. By the king, the owner and lord of the earth
5. [There was issued] an order to beat [with it].
6. If you ask, what holy prophecy he gave regarding it,
7. 'A son of the king may follow [you]!
8. The moon and the stars may be before [you]!
9. Bad speech ought to be blamed,
10. If [the fire] is badly blown there is much smoke.
11. A bad guest be far away!'
12. Now let go down a rain [of blows] with the costly sticks,
13. Beat them on their costly drum.

Notes. ½

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In B. two lines seem to have been lost, because for all the rest this song is in conformity with V. B. or perhaps V. B. 2, 3 are later additions. In 4 the king is mentioned as representative of the earth, an older version may have had Mother skyabs bdun, compare Song No. I. B. 2, *ante*, p. 134.

B. 2. 'aDzangling or 'aDzambugling. comprised originally Tibet and India, later on all Asia or the whole earth, in the latter sense it is to be taken here. It is the Indian *Jambudvîpa*.

Song No. VII.

A.

phyimas

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VII. A. 1. shing sterbu 'mahu thsarbu yzan
2. de yzan shing dang ma rdzeng-shig
3. de yzan shing dang rdzeng nsrna
4. mgoyi ldem 'achagna ldem 'achag stong dang len
5. laskyi pho zhaa pharal stong dang len
6. snyangyi yzu 'achagna yzu 'achag stong dang len
7. 'oggi sga 'achagna sga 'achag stong dang len.

The Nyopas say:—

VII. A. 1. The walnut-tree, the tamarisk and the thorn,
2. With sticks of these three kinds of wood do not beat us!
3. If you beat us with these three kinds of wood,
4. Breaking our helmets, you must return them a thousandfold,
5. Hurting our body, we shall return it a thousandfold,
6. Breaking our earrings, you must return them a thousandfold,
7. Breaking our saddles, you must return them a thousandfold!

B.

nangmas

VII. B. 1. bdaggi lagta yodpai shing yzu leang ongonpoi

People of the house say:—

VII. B. 1. Of this green stick of the turquoise willow, which is in my hand,

½ [Cf. p. 143 category vii. — Analyst]

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2. rtsaba dkarpo dungla byas.
3. shathag 'og phyogs kluyul khyab
4. klurgyal lcogpo m'a gros zilchen-nas
5. leags rgyabpai bk'a khrol cig
6. 'adila bk'alung yang dagpa zhig ynang serna
7. klu phranbu zhig 'abrangs
8. yul thsa mdundu mchis
9. dsoo ngan phngsu 'akhrugs
10. phu ngan duba che
11. mgron ngan ringdu mchis
12. rinchen dbyugpas char cig phob.
13. rsumba'a rinsangyi ldar cig phob.

2. The white root was made of a shell. 539
3. The roots [of the tree] cover all the lower underworld. 585
4. By the wise and glorious lCogpo, King of the Underworld,
5. [There was issued] an order to beat [with it].
6. If you ask, what holy prophecy he gave regarding it,
7. 'A young kLu may follow [you]!
8. The village idol may be before [you]!
9. Bad speech ought to be blamed.
10. If [the fire] is badly blown, there is much smoke.
11. A bad guest be far away!'
12. Now let go down a rain [of blows] with the costly sticks,
13. Beat them on their costly dress!

Notes. 1/A

VII. A. 1. 'sumbu = 'ombu, tamarisk. B. 7 *phrom* is generally used only of young animals. In 11 the original has *song*, go, instead of *mchis*, be. This fact is perhaps the best justification for my putting *mchis* in the place of *che* and *ches* of the original.

If we look at V. B. 4, VI. B. 2, and VII. B. 2, we see, that the stick of the turquoise willow is identified with the tree of the world, which we find in so many mythologies. The roots of this tree cover the underworld, VII. B. 3, the leaves cover the earth VI. B. 3, and the top reaches *stanglha*. 539 585 773

Song No. VIII.

A.

phyimas

The Nyopas say:—

VIII. A. 1. skyaba zanthsan dang 'ulu thsigs bead dang yogya snanag dang
2. de ysum shing dang ma rdung-shig
3. de ysum shing dang rdung nersa
4. mgoyi ldem 'achagna ldem 'achag stong dang len
5. luskyi phe ralna pheral stong dang len
6. synangyi yya 'achagna yya'achag stong dang len
7. 'oggi sga 'achagna sga 'achag stong dang len.

VIII. A. 1. The soup-spoon, the gravy-spoon and the black-aced poker, 539 585
2. With these three sticks do not beat us!
3. If you beat us with these three sticks,
4. Breaking our helmets, you must return them a thousandfold,
5. Hurting our body, we shall return it a thousandfold,
6. Breaking our earrings, you must return them a thousandfold,
7. Breaking our saddles, you must return them a thousandfold!

1/A [cf. p. 144, category 116 -- Analyst]

2/A [cf. pp 142 and 143, category 116 -- Analyst]

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B.

nangmas lan ma sheepas yang phyimas

Because the people of the house do not know what to answer, the Nyopas say

VIII. B. 1. nged nyebo rnamala rdungbai shing zhig yod

VIII. B. 1. A wood to beat us, friends, does exist.

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shing hala ldempai shing zhig yod

It is a wonderfully elastic wood,

shing hula ldempai shing zhig yod

It is a marvellously elastic wood.

shing rtsaba ycigla rtsemo ysum

There is a tree, the root of which has three stems.

rtsemo ysumla yalga drug.

These three stems have [together] six boughs.

2. yalga dangpora

2. On the first bough

bya chen khyunggi thsangs

There is the nest of the huge bird khyung.

yser sgong ma beagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig
de dang rgyob mdzod cig
de dang rdung mdzodna
mgoyi ldem 'achagnayang
ldem 'achag stong medd

Not breaking the golden egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us!
With this stick do whip us!
If you beat us with this stick,
Breaking our helmets,
You need not return them a thousandfold.

luskyi phe ralna
pheral stong meddo

Hurting our body,
We shall not return it a thousandfold.

snyangyi yya 'achagnayang
yya 'achag stong meddo

Breaking our earrings,
You need not return them a thousandfold.

'oggi aga 'achagnayang
aga 'achag stong yang med.

Breaking our saddles,
You need not return them a thousandfold!

3. yalga yayispara
byargyal rgodpoi thsangs

3. On the second bough
There is the nest of the wild eagle.

yya sgong ma beagpa
bya de ma 'agrogspa
bya thsangs ma bshigpa
shing de snamnas byon
de dang rdung mdzod cig, *etc.* (see v. 2).

Not breaking the turquoise egg.
Not frightening the bird,
Not destroying the bird's nest,
Take a stick and come!
With this stick do beat us! *etc* (see 2).

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4. yalga yumparu
mgobo ldad dkar thsangs

dung sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas slog
de dang rdung mdzodcig, *etc.*

5. yalga bshiparu
glagmo mkhal dkar thsangs

dngul sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*

6. yalga lngaparu
ribya gongmoi thsangs

byur sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzod cig, *etc.*

7. yalga drugparu
khrashya dkarmoi thsangs

lcags sgong ma bcagpa
bya thsangs ma bshigpa
bya de ma 'agrogspa
shing de snamnas byon
de dang rdung mdzodcig, *etc.*

4. On the third bough
There is the nest of the bird 'white head.'
Not breaking the pearl-white egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

5. On the fourth bough
There is the nest of the eagle 'white kidney.'
Not breaking the silver egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

6. On the fifth bough
There is the nest of the snow partridge.
Not breaking the coral egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

7. On the sixth bough
There is the nest of the white falcon.
Not breaking the iron egg,
Not destroying the bird's nest,
Not frightening the bird,
Take a stick and come!
With this stick do beat us! *etc.*

Notes. [1]

A. 1. The expressions given here are colloquial Lower Ladakhi for soup-spoon, table-spoon and poker. B. 1. *kala* = *kalas*, *kula* the same as *kala*, *rtsemo* means originally 'top.' 2. *sgong* = *sgonga*, egg. The termination *pa* in *bcagpa*, *bshigpa* and *'agrogspa* is Ladakhi for *par*, the supine being used here in a gerundial sense. 3. *mkhal dkar*, white kidney, *i. e.*, the feathers over the kidney are white. 6. *ribya*, another name of the same bird is *lhabya*.

Notes. [2]

This song seems to contain a further description of the tree of the world. It is remarkable that the tree of the world is said to have six boughs, for I have not yet met with the number six in other books relating to Bonpa mythology. In this connection I should like to mention that according to the *Edda* there are six animals (a goat and five stags) feeding on the leaves of the tree of the world, and that the *Edda* (not *Simrock*) speaks of six worlds.

[1] [cf pp 105 and 141, category 116 -- Analyst]

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Song No. IX.

A.

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IX. A. 1. khyed nyebo me ma khrul
2. da nang yongba gangnas yongs
3. 'agroba nyidcag gangdu 'agro
4. sdodpai bde lce gangna yod
5. dgospai skudon sala yod
6. yahungyul 'adiru cila byon.

IX. A. 1. Now, friends, do not let the fire fall down!
2. Now, you, who enter, from where do you come?
3. Then, where will you go to?
4. Where will you be pleased to sit down?
5. For whose sake do you come?
6. Why did you come here into the middle of the village?

B.

phyimas.

IX. B. 1. yong da ngazha sharphyogs bdechen glingnas yongs.
2. 'agro da ngazha nubphyogs urgyan glingdu 'agro
3. sdodpai bdelce de ma ynas 'adina yod
4. dgospai skudon ni yahungyul 'adina yod,
legs beams dbanggi nyebo.

The Nyopas say:—

IX. B. 1. We come from a happy country in the East,
2. We go to the country of the paradise in the West.
3. We shall be pleased to sit down here.
4. Our aim is here in the middle of village.
Well thought, you mighty friends!

Notes.

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A. 1. *me ma khrul*, do not let the fire fall down, proverbial expression, for 'do not break down now, show your ingenuity!' 4. The original has *sala* instead of *gangna*, the lines 4 and 5 having been confounded. B. 2. urgyan, here in Lower Ladakh is understood to mean either **Padmasambhava** or the '**Western Paradise.**' 1 and 2 again show, plainly, that the Nyopas have to play the part of the sun.

Notes.

This song IX. is generally the conclusion of the scene before the house, the Nyopas are invited to enter and tell the name of the girl. Then the bridal party, the Nyopas and the whole village sit down for a great feast, when the **Chang glu** (the continuation of the wedding song, given above) is sung. On the following morning a Buddhist Lama appears and reads a scripture portion from an orthodox Buddhist book. People tell me that he may read anything, he likes, because neither the Lama nor the bride are able to grasp the meaning, and the chief thing is the correct pronunciation. Then the bride and the Nyopas mount their horses and ride to the house of the bridegroom, where another feast is given.

Conclusion.

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Having thus arrived at the end of the first intelligible half of the wedding ritual, it will be as well to add a few words about the other less intelligible half, though the latter is not yet ready for publication. After a study of the verses contained in it, which can be understood fairly well, I have come to the conclusion that the so-called **second half of the ritual** is not the continuation of the first; but a composition apart. It is in reality a **new ritual dating from the time of the introduction of Buddhism into Ladakh**, and is an attempt to replace the ancient Bonpa ritual by another, which, though not entirely Lamaist, tries to introduce Buddhist ideas by placing them side by side with Bonpa ideas. That this

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compromise has proved a failure, is shown by the fact that people have never been able to grasp it in full and are now on the point of abandoning it altogether.

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As might have been expected, my interpretation of the Kêsar-Myths has been criticised[4] as being unscientific. There can be no doubt that there are no scientific means available to prove the solar origin of many a hero. It is so much easier to prove the descent of all of them from great ancestors. However, a certain amount of commonsense, now and then speaks in favour of a solar descent. In my notes to Wedding Song No. I., I said, that the name of the northern Lôka, pâla-Donyodgrubpa could not well be explained as a manifestation of the sun, but my critics have helped me to bring him into the system. From the Kêsar-Myths we learn, that Kêsar, the supposed spring-hero, had a different name before his birth on earth, that is, during winter. Then, whilst in heaven, he was called Dongrub, 'the fulfiller of the aim.' This name is, so to say, a prophecy, it indicates the future doings of the hero. There can be no doubt that the year and the day have certain parallels, and the winter of the year corresponds to the night of the day. Is it wonderful then, that the Lôkapâla of the north (i. e., the place where the sun is during night) should have the same name as the spring-god during winter? Donyodgrubpa means 'the fulfiller of the aim, he has.' The original name Dongrub was changed into a four-syllabled one simply to bring it into accordance with the four-syllabled names of the other Lôkapâlas. Thus we see, that the name of the supposed spring-hero Kêsar, before his entering into action,' is in accordance with the name of the sun before his starting his day's work. Does this fact not suggest a possible solar origin of Kêsar?

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Hitherto certain schools especially have considered it scientific to compare the mythologies of certain nations only with those of such nations as are related to them by language. However, religion overleaps the barriers of linguistic relationship, and there is no necessity to believe that a solar mythology had been worked out by a single nation and was carried to others by her missionaries. On the contrary, solar mythologies may have arisen in many countries and later on the different nations have borrowed one from the other.[5] The existence of the *Nibelungensage* not only among the Uigurs, but also among the Tibetans is an established fact. Compare G. N. Potanin: *Vostocnuje motivy o srednevêkovym favropejskim epose*. Moskau, 1899.

A COMPLETE VERBAL CROSS-INDEX TO YULE'S HOBSON-JOBSON OR GLOSSARY OF ANGLO-INDIAN WORDS.

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BY CHARLES PARTRIDGE, M. A.

(*Continued from p. 117.*)

Bigha; *s. v.* Gudge, 307, i; ann. 1763: *s. v.* Bergah, 59, i.
Bighâ; *s. v.* Bergah, 59, i, twice.
Bihar; ann. 1672: *s. v.* Dagoba, 226, i.
Bihâr; *s. v.* Cometay, 184, ii, *s. v.* Behar, 764, ii.
Bihisti; *s. v.* Bheesty, 69, ii.
Bihishti; *s. v.* Bheesty, 69, ii, 70, i, *s. v.* Jemadars, 350, i; ann. 1782: *s. v* Bheesty, 765, i.
Bihishtî; *s. v.* Thakoor, 862, ii.
Bijah Gurh; ann. 1781: *s. v.* Bheesty, 70, i.
Bijai Singh; *s. v.* A Muck, 13, i.
Bijaiár; ann. 1300: *s. v.* Bengal, 64, ii.
Bijapore; *s. v.* Gardee, 278, ii.
Bijapur; ann. 1510: *s. v.* Decean, 233, ii.
Bijapûr; *s. v.* Sabaio, 851, ii.
Bijâpur; ann. 1778: *s. v.* Mort-de-chien, 450, ii.
Bijapûr; *s. v.* Idalcan, 307, ii.
Bijápúr; ann. 1590: *s. v.* Coupetir, 202, i; ann. 1604 or 1605: *s. v.* Tobacco, 704, ii.
Bijâpûr; *s. v.* Deccan, 233, i.
Bijanagar; ann. 1441: *s. v.* Satin, 802, ii; ann. 1563: *s. v.* Madremaloco, 821, i; ann. 1620: *s. v* Pardao, 842, i.
Bijanagar; *s. v.* Gentoo, 280, i.
Bijanagher; ann. 1516: *s. v.* Bisnagar, 73, ii.
Bijanaguer; ann. 1516: *s. v.* Bisnaga, 474, i.
Bijanagur; *s. v.* Chinapatam, 156, ii.

[4] This remark refers only to private letters from certain professors; if I had had the pleasure of reading Prof. Dr. Grünwedel's most interesting review of the *Kesar Myth* [published in the *Globus*, August, 1900], I should certainly have modified my expressions.

[5] Just like the *Wandermärchen*.

4 [Material pertains to a different article -- ANALYST]